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The Wind Band Music of Scott McAllister

Quintus Furianus Wrighten Jr.

THE WIND BAND MUSIC OF SCOTT MCALLISTER

by

Quintus F. Wrighten, Jr.

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To my Heavenly Father and my loving, supportive family.

Abstract

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As wind band conductors and the professional organizations to which they belong continue the push to elevate the status of the wind ensemble in the realm of art music performance, there is a great effort to increase the amount of high quality repertoire for the medium. These efforts have resulted in many commissioning projects by band organizations and other consortia, several of which have benefitted award-winning composer Scott McAllister.

The purpose of this study is to explore the outstanding contributions of Scott McAllister to the world of wind band music, with an emphasis on *KRUMP*. Biographical information for McAllister, an examination of *KRUMP*, and recommendations to assist the performing musicians in score and part preparations for *KRUMP* are provided.

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Introduction

By each of the major band organizations[1], wind band conductors have been charged with elevating the status of the ensemble and developing a significant audience through the promotion of new compositions and high-level performances of works of serious artistic merit. Commissioning projects undertaken by band directors, band organizations, and various combinations of these have proven to be a major factor in bolstering the rate by which composers write for the wind band medium. Award-winning composer and composition professor, Scott McAllister, has benefited from many of these commissioning projects. In 2007, he was commissioned by a consortium of eleven university bands to write a major work for wind band. The result was *KRUMP*, premiered on October 14th, 2007 by the Pacific Lutheran University Wind Ensemble in Tacoma, Washington under the baton of Edwin Powell.

The purpose of this study is to satisfy a portion of the aforementioned charge given by the major band organizations, exploring the outstanding contributions of Scott McAllister to the world of music, with an emphasis on *KRUMP*. This document will offer biographical information for McAllister and an overview of his compositional approach and style. The next chapter will focus on *KRUMP*, discussing McAllister's combination of popular music and references with art music within its varied form. The final chapter will offer practical information on *KRUMP* to assist the performing musicians in score and part preparations.

[1] The major band organizations referenced include the American Bandmasters Association (ABA), National Band Association (NBA), College Band Directors National Association (CBDNA), and World Association for Symphonic Bands and Ensembles (WASBE).

Appendices will include transcripts of the interviews with Scott McAllister and Edwin Powell, program notes for McAllister's wind band works, and a complete works list.

Chapter 1

Biographical Overview and Compositional Process & Style of Scott McAllister

Scott McAllister was born in Vero Beach, Florida in 1969, but spent the majority of his childhood in Lakeland, Florida. Early on, his family set him on a path that was paved by the arts. His grandfather was a trumpet player, his grandmother a poet, and his mother a flautist. Being surrounded by such a passion for the arts, young Scott McAllister could not help but develop an interest in the arts as well.

As early as elementary school, McAllister began demonstrating his musical capabilities. He first tried his hand at composing at seven years of age, improvising and experimenting with various chords and original fragments of music. During this time, he also began playing the recorder under the instruction of Mrs. Conners, a specialist in the area of Renaissance music. Though he became very proficient on the recorder, he had to choose a new instrumental path in junior high school as he discovered that the recorder was not a band instrument. He chose to play what he then called "the big recorder,"[2] the clarinet, beginning on his grandfather's brass clarinet.

From the beginning of his clarinet studies, McAllister's grandfather helped him to develop strong practice habits and held him accountable for maintaining them. As a reward for his discipline and progress, his grandfather would play duets with him. Though McAllister attributes much of his musical growth to the influence of his grandfather, summer trips to Chautauqua, New York with his grandparents also proved to be formative experiences. During these trips, he was fortunate to attend recitals given by

[2] Scott McAllister, interview by Tori L. Patterson, October 2007, Waco, TX, digital recording.

the faculty of the Chautauqua Music Festival.[3] Experiencing performances and repertoire of that caliber served to bolster a blooming curiosity and swift growth in music.

During McAllister's high school years, his dedication to music deepened and his development hastened. He began to study privately with Judy Buss, a local clarinetist, during the school year. During the summer as he performed with the Chautauqua Youth Orchestra, he studied with Roger Hiller, then principal clarinetist of the Metropolitan Opera Orchestra. His private studies led to his recognition as one of the finest clarinetists in the state of Florida, earning a seat in the Florida Bandmasters Association All-State Band where he performed under the batons of eminent wind conductors, Larry Rachleff and Jerry Junkin.

Though he was devoted to his clarinet studies, McAllister did not abandon developing his compositional skills. He continued to experiment, recording several lines of clarinet music and improvising over them[4]. By the time he was fifteen years old, he had won the Henry Fillmore Composition Contest, sponsored by the Florida Bandmasters Association, with a work he composed for clarinet accompanied by piano. Upon the announcement of the accolade, Dr. James Croft, past Director of Bands at Florida State University, sent McAllister a congratulatory letter imploring him to "never forget about the band."[5] This success encouraged him to learn more about the art of composition,

[3] Hosted by the Chautauqua Institution, the music festival brings together music, dance, theater, visual arts, and opera in a summer program for residential students ages seventeen through twenty-five. Distinguished faculty in each field guides participants.

[4] McAllister, interview by Tori L. Patterson, 2007.

[5] Scott McAllister, interview by Quintus F. Wrighten, Jr. , April 2011, Waco, TX, digital recording.

listening to the works of orchestral masters such as Béla Bartók and Gustav Mahler and composing more consistently.[6]

McAllister began his formal training in composition with Howard Buss during his senior year of high school. In his time with Buss, he learned the fundamentals of composing as well as how to write and analyze twelve-tone music. McAllister attributes his understanding and use of color and dissonance as well as his rhythmic orientation in composition to this training. Because of his achievements in both composition and clarinet performance, he decided to pursue undergraduate studies at an institution that would challenge him in both areas.

McAllister entered Florida State University in 1987, studying clarinet with Dr. Frank Kowalsky.[7] He also studied composition with Dr. John Boda, Professor Ladislav Kubik, and Dr. Edward Applebaum. He credits Applebaum with having the greatest impact upon his composition as an undergraduate stating, "He looked at my scores and knew I had talent, but he knew I was lost. The first great lesson I ever had, he looked at my music and said 'What are you doing? This is a bunch of crap!' He finally made me realize that I needed to concentrate on the art of composition with some discipline like I did with my clarinet playing."[8] McAllister also found encouragement to compose in Dr. James Croft, as he was permitted to conduct his original compositions with the Florida State University bands.

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[6] Ibid.

[7] Dr. Kowalsky was already familiar with McAllister's clarinet performance capabilities, having judged him as both a soloist and chamber ensemble member during Florida's annual state solo and ensemble festival for grade school student musicians.

[8] McAllister, interview by Quintus F. Wrighten, Jr., 2011.

McAllister earned a bachelor's degree in clarinet performance and composition from Florida State University and continued his composition studies at Rice University in 1991. His composition teachers in the Shepherd School of Music included Professor Paul Cooper and Professor Ellsworth Milburn. Though he considered clarinet performance and composition to be equally important in his musical life, he did not seek an advanced degree in performance. He did, however, continue to play, occasionally performing as a second clarinet with the Houston Symphony.

Said Robert Marcellus[9] to McAllister during a clarinet master class, "If you ever get a job, just quit school. Take it."[10] Such high praise encouraged McAllister's path at Rice University. He believed that he could always take an audition and that a degree in composition would be an asset later in life. After a car accident in 1994 that left him with damaged nerves in his hand, he would call upon his compositional talents much sooner than he had anticipated. Following the accident, McAllister committed to composing full time. McAllister spoke of his transition,

> I pretended to practice composition like I did my clarinet. So I chose certain times of the day to compose rather than just waiting for inspiration. I was getting my master's and I just decided, 'Tuesdays and Thursdays I do not have class, so 8:00am until noon I will sit in a room until something happens.' About two weeks later, my alarm clock would go off and I would suddenly have some ideas. I just structured myself a little more and treated composing like a job.[11]

In 1996, McAllister earned the Doctor of Musical Arts degree in Composition from the Shepherd School of Music at Rice University. He then began his tenure as professor of composition at Florida Southern College in Lakeland, Florida, during which he wrote

[9] Robert Marcellus was one of America's best-known clarinetists. He served as principal clarinetist of the Cleveland Orchestra under George Szell and as professor of clarinet at Northwestern University.

[10] McAllister, interview by Tori L. Patterson, 2007.

[11] Ibid.

X---Concerto for clarinet and piano.[12] The work was so popular that it spurred two commissions, one for orchestra and one for wind ensemble.

In 2000, McAllister began teaching composition at Baylor University in Waco, Texas and he continues to thrive there, attracting many students to his studio. He has received numerous commission requests from soloists, ensembles, institutions, and consortia, including the Rascher Quartet, the Jacksonville Symphony, Florida State University, I Musici de Montreal, The University of Texas at Austin Symphony Band, and many others. In addition, the Pulitzer Prize nominee[13] has appeared as a featured artist at major festivals including Aspen and Chautauqua Music Festivals and the Czech-American Summer Music Institute.

Maintaining a large composition studio, a full schedule of commissions and appearances, and raising two young sons, McAllister recognizes the challenges in balancing the demands of his career and personal life. With two years of commission requests ahead of him, at the time of this writing, it is not uncommon for the revision process of one composition to overlap the beginning of a new work. He writes incessantly declaring, "I love the wind ensemble world right now. I feel like striking while the iron's hot…"[14]

Compositional Process

With the demand of his commission schedule and a full composition studio to guide, McAllister must maintain a high degree of organization. To assist his students in

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[12] McAllister is very well-known for his works featuring clarinet, including seven other works for clarinet and various accompaniment voices. See Appendix D.

[13] Scott McAllister received a Pulitzer Prize nomination for his 2010 *Concerto for Double Bass*.

[14] McAllister, interview by Quintus F. Wrighten, Jr., 2011.

developing their compositional rhythms and to sustain steady progress in his own compositional process, he teaches and subscribes to his method of the "Four I's of Composing: Inspiration, Improvisation, Infrastructure, Illumination."

Naturally, the process begins with Inspiration, for which McAllister rarely needs to search. He views the elements of the surrounding culture as primary sources of inspiration.

> . . . for me, I think my folk music is everything . . . all of that music that I grew up with: Led Zepplin . . . when I was older, Curt Cobain, rock, country music . . . There's so much choice. It's just unbelievable, being an American composer, there's so much music around us. That's why I experimented with my X-clarinet concerto and it just took off . . . I was incorporating inspirations, beats, and rhythms from music that I grew up with, and music right now even.[15]

Even with a wealth of inspirational sources, McAllister occasionally experiences periods of compositional "drought."

In these cases, he moves directly to Improvisation, which he feels is critical to the development of all of his compositions. McAllister relies upon his improvisatory skills on clarinet and piano to produce a significant portion of the source material for his works. In the case of *KRUMP*, most of the music is the result of sessions in improvisation.

The Infrastructure phase includes the mapping and formal organization of the composition. McAllister describes this period as "the blood, sweat, and tears of putting everything together."[16] With all of his ideas on paper, he develops a flow chart of all of the source material from the Inspiration and Improvisation phases. When the infrastructure is finalized, he begins Illumination. Likening this portion of the process to

[15] Ibid.

[16] Ibid.

sanding down a piece of wood, he "smooths the body" of the work, making orchestration and transitional decisions and small revisions, to give his music its unique sound.

Compositional Style

McAllister divides his compositional output to date into two styles, the first being his "academic" style. During his master's and doctoral degree studies in composition at Rice University, he learned the basic components of the craft. His works, as a result, included the compulsory elements "to win awards and get a job,"[17] including aggressive, fast and loud music juxtaposed with softer, slower and more reflective music. After completion of his graduate studies however, he broke free from the bonds of "academic" writing and began composing in his current, or "new"[18] style.

McAllister believes that he found his voice as a composer while teaching a music appreciation course at Florida Southern College. He was inspired by George Gershwin's statement, "True music must repeat the thought and inspirations of the people and the time. My people are Americans and my time is today." Recounting his knowledge of Gershwin and Antonín Dvořák's desire to capture the music of the people, he set out to do so himself. A self-proclaimed "middleamist,"[19] McAllister describes his current compositional style as a fusion of minimalist[20] and maximalist[21] elements. "Being a

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[17] McAllister, interview by Tori L. Patterson, 2007.

[18] Amanda McCandless, "An Interview with Scott McAllister," *The Clarinet*, no. 1 (December 2007): 62-63.

[19] Ibid.

[20] The term minimalism is borrowed from the visual arts to describe a style of composition characterized by an intentionally simplified rhythmic, melodic and harmonic vocabulary.

[21] According to composer David Jaffe, maximalist music "embraces heterogeneity and allows for complex systems of juxtapositions and collisions, in which all outside influences are viewed as potential raw material."

'middleamist', I feel comfortable drawing techniques and inspirations from minimalist or maximalist music and world music."[22] In his works, he combines the simplistic approach to melody, harmony, and rhythm of minimalism with the use of varied music styles, including popular and world music, from maximalism.

Impelled by a hip-hop dance movement born in South Central Los Angeles, *KRUMP* is an example of McAllister's middleamist compositional style. The work is written in a varied musical form, alternating three sections of music: Chorale, Slow Motion, and Battle Dance. He introduces the work with the Chorale in a traditional *klangfarbenmelodie*[23] setting wrought with blue notes, demonstrating the influence of jazz on his writing. The Slow Motion section is characterized by simple, repetitive rhythmic figures, underpinning less rhythmic melodic statements that merge into one another like the *klangfarbenmelodie*.[24] In the Battle Dance, McAllister endeavors to "emulate the general rhythmic activity"[25] of krump dance music used in the dance with a typical hard-hitting bass drum line. In this section, soloists improvise (or play lines transcribed from McAllister's own improvisations) over the percussive ostinato in a fashion similar to the free-style performances of krump dancers.

As he infuses his works with popular, familiar elements, McAllister makes his music more accessible to a larger, more diverse audience. *KRUMP* is a single example of his seamless combination of traditional Western compositional techniques with extended

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[22] Ibid.

[23] *Klangfarbenmelodie*, a term coined by Arnold Schoenberg, refers to any sequence of tone colors that function in a manner similar to a melodic line.

[24] *Grove Music Online*, s.v. "Klangfarbenmelodie," http://www.oxfordmusiconline.com/subscriber/article/grove/music/15094 (accessed May 24, 2011)

[25] McAllister, interview by Quintus F. Wrighten, Jr., 2011.

jazz harmonies and improvisation while referencing the heavily rhythmic nature of krump music. He continues to employ these compositional techniques in his other works, building a repertoire that reflects the many different musical genres and tastes of the American landscape.

Chapter 2

KRUMP Analysis

The purpose of this chapter is to provide an analysis for conductors preparing *KRUMP* for performance. A simple overview of each section is provided, focusing on their unique characteristics and the compositional techniques employed to achieve these effects.

General Observations

KRUMP was written in 2007 as the result of a consortium commission, led by Edwin Powell and the Pacific Lutheran University Wind Ensemble. Other programs participating in the commissioning group include Abilene Christian University, California State University - Sacramento, Eastern Washington University, Humboldt State, Southern Illinois University Carbondale, Southwest Minnesota State University, Texas Tech University, the University of North Texas, the University of Tennessee, and the University of Texas at Tyler.

Powell's interest in McAllister's compositional output was spurred by the University of Kentucky's performance of *Black Dog*[1] in Minneapolis, Minnesota at the 2003 College Band Directors National Association National Conference. The commissioning project began in the summer of 2007, with the Pacific Lutheran University Wind Ensemble performing the world premiere of *KRUMP* on October 14, 2007.

McAllister's inspiration for *KRUMP* was drawn from a film documentary by David LaChapelle entitled *RIZE*.

[1] Commissioned in 2001, *Black Dog* is a work for solo clarinet and wind ensemble.

> The big inspiration for me was the documentary, *RIZE*. It just blew me away. I was so inspired to write a piece for winds, especially, and to incorporate sort of a concerto for orchestra kind of thing for the wind band. Then, this *KRUMP* idea came and I thought it'd be great to have sections and soloists "killing each other off". So really, that movie, *RIZE* was my biggest inspiration. I saw that a few months before I went to Pennsylvania. I constructed the whole piece pretty much from the inspiration of that movie.[2]

The film chronicles the birth of a dance movement in South Central Los Angeles, following the lives of "krumpers" and "clown dancers" of that community. In the preface of the score, McAllister wrote the following:

> Much like Breakdancing was a benchmark of inner-city culture in the '80s, a dance movement called krumping is creating its own subculture among teens in Los Angeles neighborhoods such as Compton, South Central, and Watts. Informed equally by hip-hop, African tribal rituals, pantomime and martial arts, krumping is a frenetic, hyper fast-paced dancing style. Dancers gather in school grounds, parking lots, and yards to perform and "battle dance" each other; participants are typically vocal opponents of violence, thus making the Krumping scene an alternative to the gang wars that plague the areas where Krumping is popular. Theatrical face paint is also worn by the dancers, which gives Krumping its other moniker, "clowning."
>
> Krump is an acronym for Kingdom Radically Uplifted Might Praise. It is a dance form that was pioneered by Tight Eyez (a.k.a. Ceasare Willis) and Li'l C along with a group of others, namely Big Mijo, Slayer, and Hurricane. It is an aggressive and spiritual form of dance with Christian roots. Its movements include Chest Pops, Stomps, Armswings, Syncs, Puzzles, Bangs, and Kill-Offs. There are supposedly three levels to Krumping: Krump, Buckness, and Ampness.
>
> This work is inspired by Krumping. Fast and fiery music is juxtaposed with free, hymn-like, ethereal slow sections, while instrumental groups and soloists in the ensemble get a chance to "Krump," emulating the energy and passion of this dance.[3]

KRUMP was written for full symphony band. The following table outlines the prescribed instrumentation.

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[2] Scott McAllister, interview by Quintus F. Wrighten, Jr., April 2011, Waco, TX, digital recording.

[3] Scott McAllister, *KRUMP*, score, 2007.

Table 2.1 *KRUMP* Instrumentation

Piccolo
Flute 1, 2
Oboe
Bassoon
Eb Clarinet
Bb Clarinet 1, 2, 3
Bass Clarinet
Contrabass Clarinet
Soprano Saxophone
Alto Saxophone
Tenor Saxophones
Baritone Saxophone
Bb Trumpet 1, 2, 3
Horn in F 1, 2, 3, 4
Trombones 1, 2, 3
Bass Trombone
Euphonium
Tuba
Double Bass
Percussion (3 players)
Timpani
I: vibraphone 1, glockenspiel, xylophone, large suspended cymbal, high hat
II: vibraphone 2, toms (2 medium)
III: marimba, toms (2 low)
IV: large suspended cymbal, kick drum
V: bass drum*, slap stick
Harp
Piano

*Thin piece of sheet metal over the head of the drum. Should sound like large speakers in a trunk.[4]

[4] Ibid.

Sectional Analysis

The music unfolds over a varied formal structure. Breaking free of the traditional letter labels of form, McAllister outlines the sections of *KRUMP* in the following manner:

Table 2.2 *KRUMP* Formal Structure[5]

Chorale	mm. 1-36
Slow Motion	mm. 37-91
Battle Dance	mm. 92-257
Chorale	mm. 258-298
Battle Dance	mm. 299-324
Slow Motion	mm. 325-350
Battle Dance	mm. 351-359
Coda	mm. 360-end (377)

When a section returns, the music and style within remains largely the same. This helps to simplify the rehearsal and preparation process as the musicians may transfer previously learned stylistic concepts to subsequent sections.

Chorale

In the Chorale, the melody is defined by harmonies, their interactions, and the colors that result thereof. In fact, this section of *KRUMP* has been described as a

[5] The labels "Slow Motion" and "Battle Dance" are terms borrowed from the actual dance form.

klangfarbenmelodie[6], a term defined by Arnold Schoenberg during the early twentieth century in his text *Harmonielhre*. Grove Music Online describes Schoenberg's idea of *klangfarbenmelodie* as

> . . . the possibility of a succession of tone-colours related to one another in a way analogous to a relationship between the pitches in a melody. By this he implied that the timbral transformation of a single pitch could be perceived as equivalent to a melodic succession, that is, that one could invoke tone-colour as a structural element in composition.[7]

It is precisely this sort of writing that moves the Chorale forward. The initial Chorale statement opens with a B-flat chord sustained in the low reeds, horns, and low brass. In measure three, the clarinets enter with an added fourth (E-flat) above the B-flat chord, which is handed off to the flutes, oboes, and trumpets in measure four. Within the measure, clarinets and saxophones reassume the E-flat. Rather than resolving their suspended E-flat downward to become the third of the established B-flat chord as in traditional voice leading, they sustain and are joined by the low reeds, horns, and low brass in an E-flat major chord on the downbeat of measure five. McAllister continues in this fashion in measure six, adding the clarinet and soprano and alto saxophones at a sixth (C) above the E-flat chord on beat four. The sixth becomes a ninth, however, as the low reeds, horns, and low brass shift to a B-flat chord on the downbeat of measure seven. The oboe, flutes, and trumpets take charge of the ninth on beat four, but return it at the end of measure eight. The following reduction illustrates the described progression in the first thirteen measures of *KRUMP*.

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[6] Edwin Powell, KRUMP, vol. 7 of *Teaching Music Through Performance in Band* (Chicago: GIA Publications, 2009), 689-696.

[7] *Grove Music Online*, s.v. "Klangfarbenmelodie," http://www.oxfordmusiconline.com/subscriber/article/grove/music/15094 (accessed May 24, 2011)

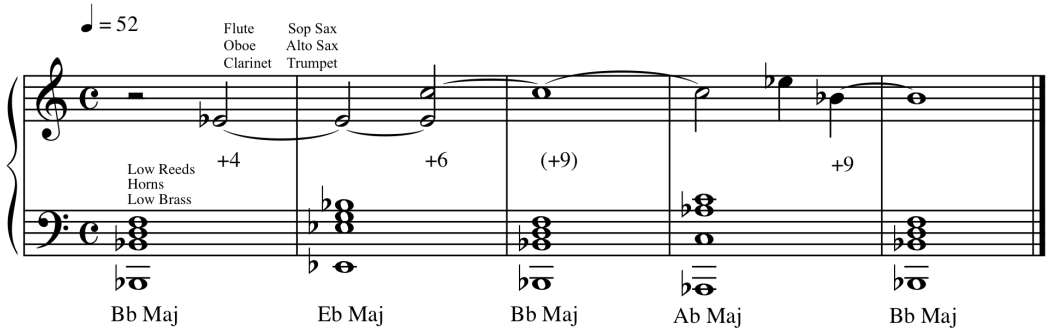

Figure 2.1 Chorale Reduction (mm. 1-13)

Even in his use of the century-old, formal *klangfarbenmelodie* technique, McAllister's penchant for incorporating jazz and other popular elements in his music is made clear in the Chorale with his use of "blue notes"[8] and the manipulation of harmonies towards those "blue notes" rather than vice-versa. At the end of the final phrase of the Chorale, he uses an unsettling B-flat Major seventh chord to merge into the next section, Slow Motion.

Slow Motion

Though labeled Slow Motion, this section is metronomically marked at seventy-two beats per minute; that is twenty beats per minute faster than the preceding Chorale section. Slow Motion is characterized by increased rhythmic activity. To ease into the new lively character of this section, McAllister continues to write in the *klangfarben* style for the first six measures, but with an added element of rhythm. Trade offs of eighth-note groupings between the trumpets, horns, trombones, flutes, and oboes are underpinned by perpetual sixteenth notes in the clarinets, mallet percussion, harp, and piano.

[8] A twentieth century term typically encountered in jazz used to describe pitches perceived to depart from the western diatonic scale.

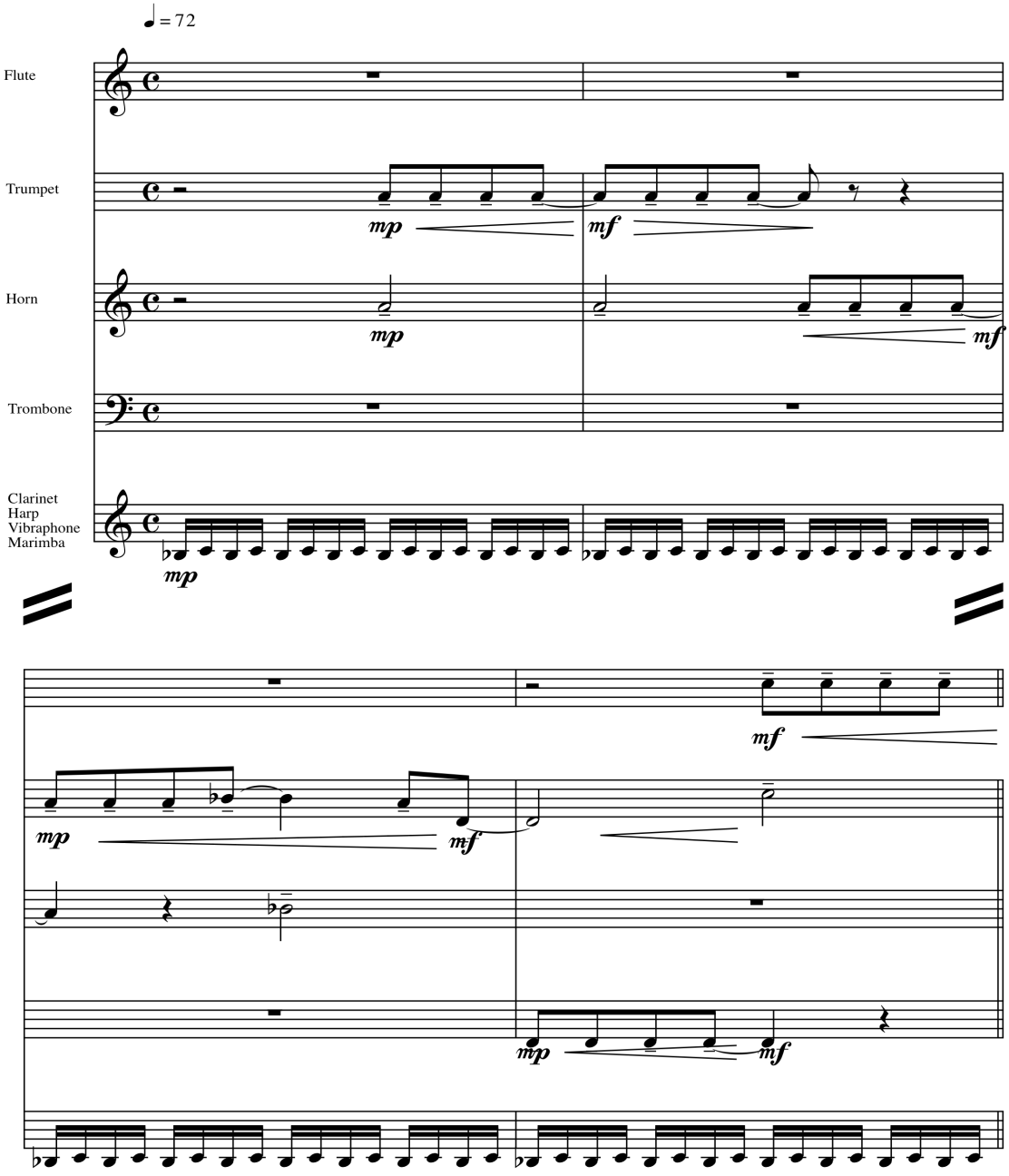

Figure 2.2 Slow Motion (mm. 38-41)

Emulating the dancers' elongated gestures, the flutes, low reeds, and low brass perform longer rhythmic phrases. A flute solo begins in measure 43 and lasts through measure 45. In measure 46, the soloist is joined by the rest of the flutes in a highly rhythmic phrase that lasts until measure 53. The low brass begin a phrase with a pick-up to measure 47 that, with the assistance of the horns, lasts until measure 53. While these phrases last only four to seven measures, they are comparatively longer than the brief interjections that characterize the Chorale.

The tempo increases slightly at measure 53, marked "A Little Faster." Various voices continue to trade the four eighth-note figure as initiated by trumpets, horns, and trombones at the beginning of the sections, but at different pitch levels. The sixteenth-note pulse continues as well. Adding to the increased intensity and symbolizing the krump dancers' expression of conflict and anguish through dance, the melodic lines are wrought with non-chord tones. A syncopated low brass line coupled with sixteenth-note sextuplet figures in the clarinets move the ensemble into the climax of this section.

Super Slow Motion[9] sections (mm. 64-67, 80-83), marked at fifty-two beats per minute, metronomically cool the intensity, but layered duple and triple divisions of the beat maintain the "heat below the surface" of melodic triplets in the harp, piano, and mallet percussion. McAllister closes the Slow Motion section with music very similarly to the Chorale and ends on another unsettling B-flat seventh chord that omits the third (D).

[9] Slow, exaggerated movements, simulating movement in slow motion, characterize *Slow Motion* dancing.

Battle Dance

The most substantial and intense portion of *KRUMP*, the Battle Dance section, depicts the competitive and aggressive character of krumping. In krumping, the dancers trade short, intensely physical segments of improvised dance. Musically, the melody is passed around rapidly as each instrumental section demonstrates their skill. The dialogue is characterized by brief, highly rhythmic interjections by each voice, while juxtaposing duple and triple divisions of the beat as seen below.

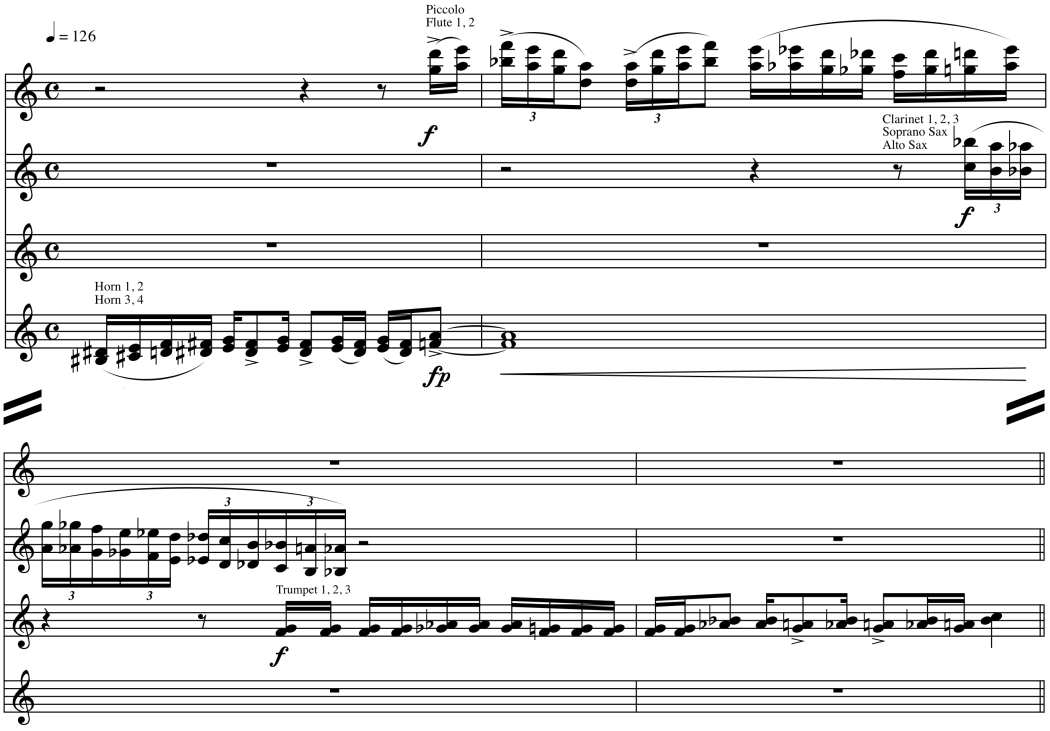

Figure 2.3 Rhythmic Example (mm. 103-106)

The primary theme of the Battle Dance is stated in one of the few tutti moments of the section at measure 118, representative of the unified, non-violent message of krump

dancers. The theme is foreshadowed in measure 100-101 by the trombones at 126 beats per minute.

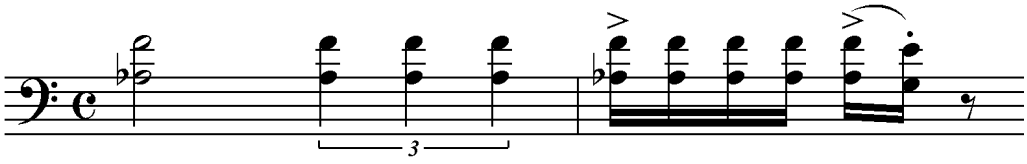

Figure 2.4 Battle Dance Primary Theme (mm. 100-101)

Beginning in measure 122, a steady eighth-note pulse is initiated in the B-flat clarinets and passed between various wind and percussion voices. It is present throughout the section, except during tutti ensemble statements, serving as a metronomic reference underpinning other complex rhythmic lines.

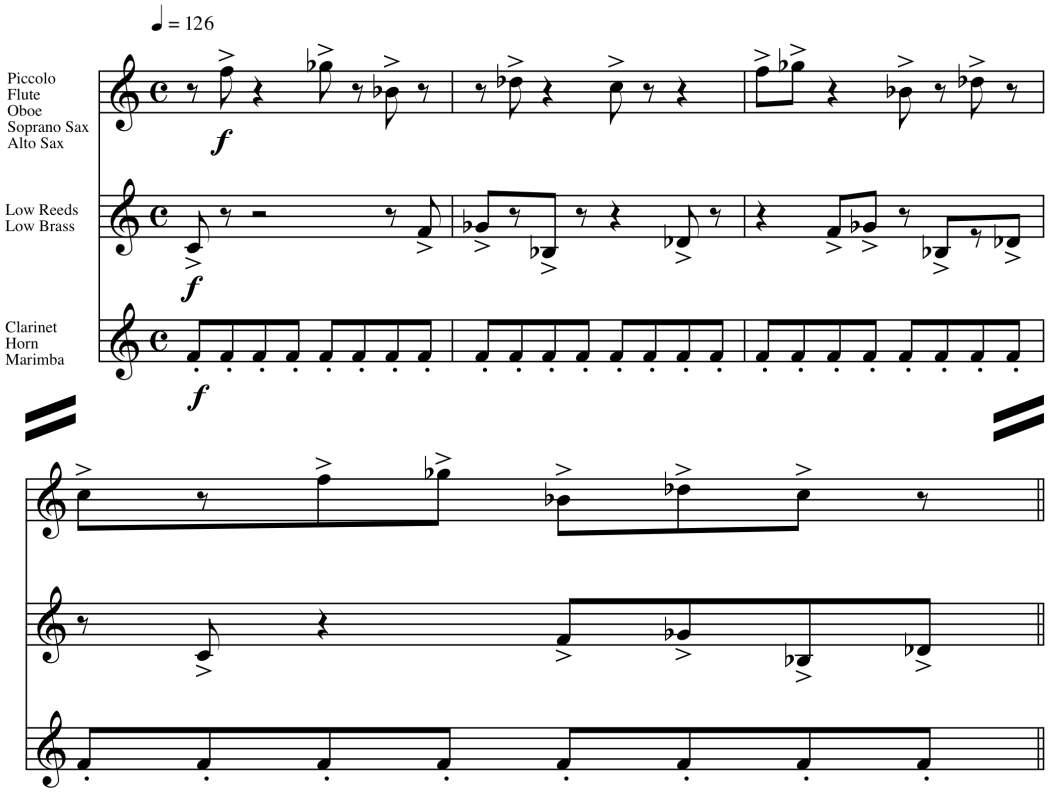

Figure 2.5 Battle Dance (mm. 127-130)

McAllister also creates several instances of syncopated canons[10] that operate in a hocket-like fashion, adding to the rhythmic complexity of the work.[11]

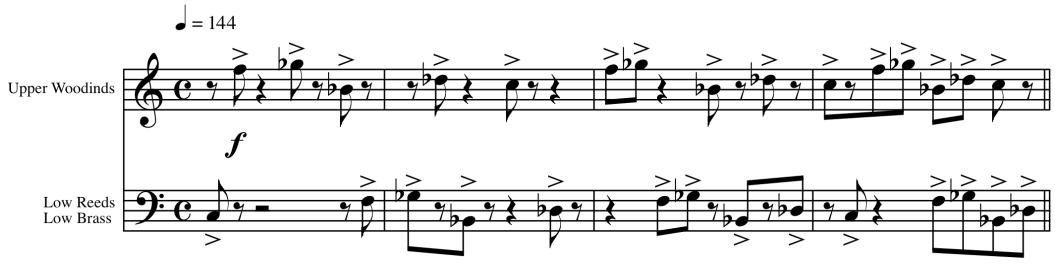

Figure 2.6 Syncopated Canon (mm. 237-240)

[10] Powell, *Teaching Music Through Performance in Band*.

[11] *Groves Music Online* defines 'hocket' a contrapuntal technique in which two or more voices alternate sound and silence through a staggered arrangement of rests.

The participating voices mimic each other in an "anything you can do, I can do better" exchange, much like the competing dancers.

Measure 162 marks the beginning of a series of highly virtuosic solo and soli passages accompanied solely by driving bass and kick drum rhythms. While actual solo lines are notated in the respective parts, McAllister envisions an improvisatory feel as krumping is completely improvised. He writes in the top margin of the section, "You may improvise [your] own solos and or/change instruments, but always finish with the clapping measures."[12] In fact, each of the solos is a dictation of McAllister's first-take improvisations of disjunct statements frought with leaps and complex rhythms. Each notated solo passage concludes with the same rhythmic ending and tutti ensemble clapping that moves into the next solo or soli passage.

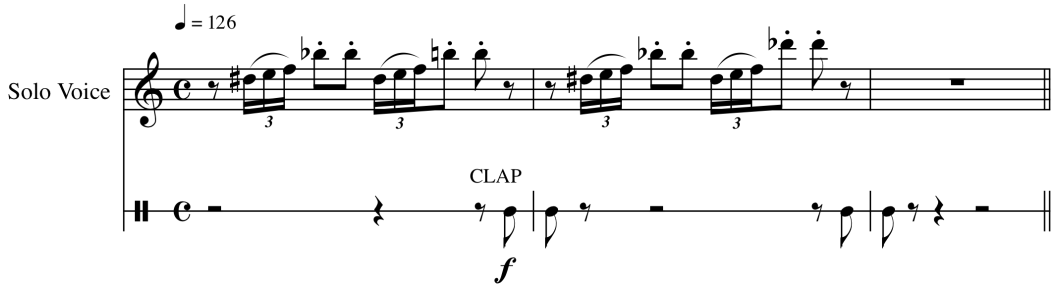

Figure 2.7 Battle Dance Solo/Soli Endings

Coda

The final Battle Dance section ends abruptly as a significant tempo change, 144 beats per minute to 154 beats per minute, signals the beginning of the Coda. Syncopated "punches" in the brass and low-reed voices are accompanied by metered sixteenth-note

[12] McAllister, *KRUMP*, score, 2007.

trills in the upper woodwinds. A *molto ritardando* beginning in measure 363 slows the Coda to fifty-two beats per minute and eases the ensemble into a brief restatement of the Chorale. Imitating a gunshot, a sudden, upward flourish of thirty-second notes in the upper woodwinds, high-brass voices, trombone, euphonium, xylophone, and piano accompanied by a thunderous impact of toms, bass drum, and slapstick closes *KRUMP*.

Chapter 3

KRUMP Performance Observations and Suggestions

Throughout this chapter, I will present performance suggestions derived from 1) an interview with Dr. Scott McAllister, 2) an interview with Dr. Edwin Powell[1], 3) Dr. Powell's article on *KRUMP* in Teaching Music Through Performance in Band, Volume 8, and 4) my own interpretive decisions. In addition to describing the impressions that McAllister counts as inspirations to write each major section of *KRUMP*, I will also share some of his interpretive suggestions and performance desires.

Chorale

The Chorale, described by McAllister as "the central part of the piece," is representative of the spirituality of krump dancers. To achieve the feel of reverence and worship, McAllister constructs a lovely sequence of chords that follows an overall I – V – I progression, but is driven primarily by changes in timbre. Thus, when performers encounter *piano* entrances, they should begin within the context of the preceding timbre and follow all prescribed dynamic shaping thereafter. Performers should be careful not to enter too loudly as doing so will disrupt the reverent character of the chorale and reduce the potential for effective phrase shaping. These entrances are often on added non-chord tones.

The heartbreak of crime and poverty that plagues the dancers' communities is conveyed in the added tones (fourths, sixths, sevenths, and ninths) that color the landscape.

[1] Dr. Edwin Powell and the Pacific Lutheran University Wind Ensemble led the commissioning consortium for *KRUMP* and gave the world premiere performance of the work.

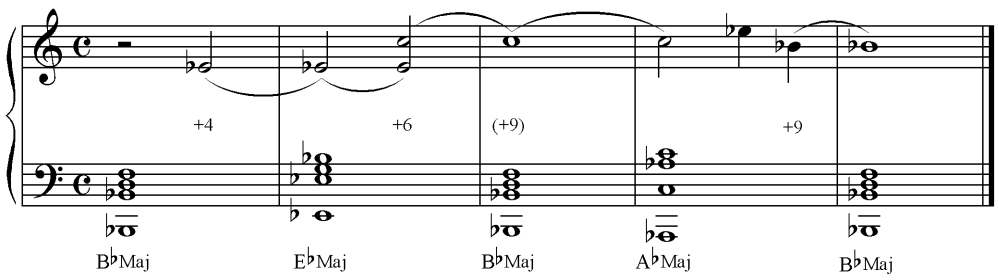

Figure 3.1 Chorale Reduction (mm. 1-13)

In order for these non-chord tones to impact the character of each moment as intended by the composer, they should be carefully tuned, so as not to detract from the music, and have direction and dynamic motion. McAllister relates, "It's almost like a tuning piece. There's a lot to learn . . . it's a good teaching moment."[2]

Early in the preparation process, the conductor and ensemble should take time to deconstruct the chords within the Chorale and tune specific intervals. In keeping with just intonation[3], the intervallic adjustments listed below will be necessary to ensure the purity of each chord.

[2] McAllister, interview by Quintus F. Wrighten, Jr., 2011.

[3] Also known as pure intonation, just intonation refers to the tuning system by which intervals are adjusted so that they sound beatless.

Table 3.1 Just Intonation - Intervallic Tuning Chart [4]

INTERVAL	ADJUSTMENT
Major 3rd	Lower 14 cents
Perfect 4th	Lower 2 cents
Perfect 5th	Raise 2 cents
Major 6th	Lower 16 cents
Major 7th	Lower 12 cents
Major 9th	Raise 4 cents

When making these adjustments, the musicians must also consider any notes on their respective instruments that speak out of tune inherently. For example, the fifth partial concert 'C' is noticeably flat on the trumpet. Therefore, when the trumpets play that pitch as the added ninth (measure 7), they may need to raise it more than the four cents prescribed for that interval.

The conductor should also allow these harmonies to guide any tempo rubato, giving life and meaning to the extended harmonic structures within the progression. Strict maintenance of the suggested tempo throughout the Chorale would create a sterile performance, inexpressive and undesirable to the composer.

> Sometimes, the conductors get a little too involved in the ethereal part of it and forget that wind players are playing. I didn't put any accelerandos or anything like that, but I like a little personal movement . . . whatever the conductor is feeling. Feel free to move those chorales and stretch them a little bit . . . forward and bringing back. Sometimes, the conductors will stick right to the actual

[4] Al Fabrizio, *A Guide to the Understanding and Correction of Intonation Problems* (Ft. Lauderdale: Meredith Music, 1994), 23.

> metronomic tempo and they won't move from it. It works okay like that, but it can be much more musical most of the times when I hear those chorales.[5]

Finally, performers should strive for clear, yet resonant releases at the ends of their statements, sustaining each note for its full value and producing smooth timbre shifts as new voices enter.

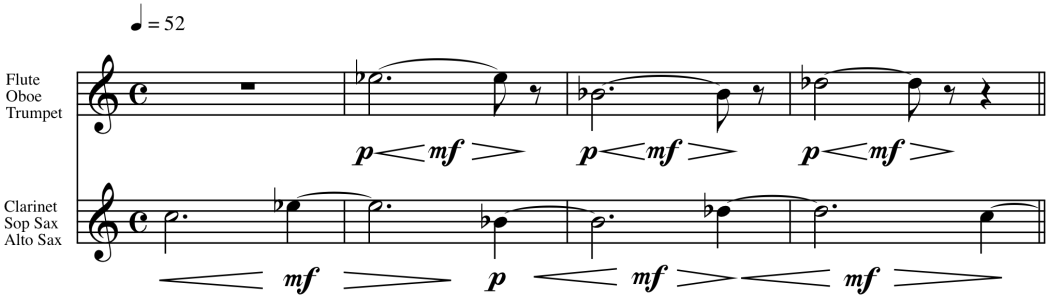

Figure 3.2 Timbre Shifts (mm. 9-12)

Slow Motion

McAllister continues to write in the *klangfarbenmelodie* style during the Slow Motion section, but with increased rhythmic activity. Therefore, ensemble members must continue to enter within the established texture and use rounded, resonant releases to facilitate ease in timbre shifts.

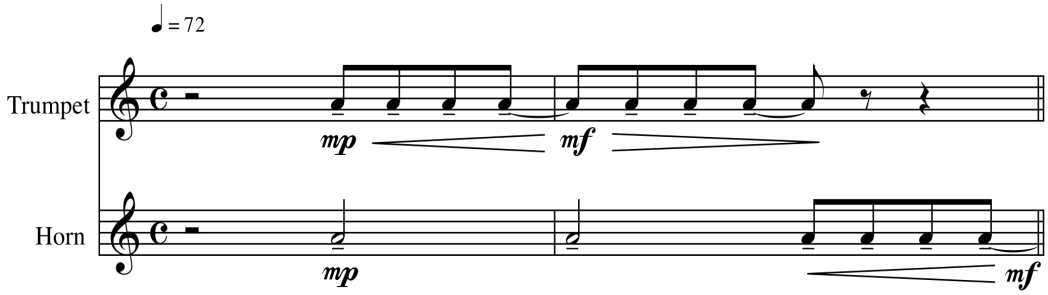

Figure 3.3 Slow Motion (mm. 38-39)

[5] Ibid.

To create the ethereal, slow motion feel, performers should be careful not to emphasize or accentuate any of the notes or rhythmic figures unless otherwise notated in their parts. In keeping with this idea, notes marked with the tenuto-accent marking should be weighted primarily in the center and not so much in the beginning.

This section contains many shifts between and superimpositions of duple and triple divisions of the beat. Performers must align the rhythmic figures while maintaining the fluidity of each phrase.

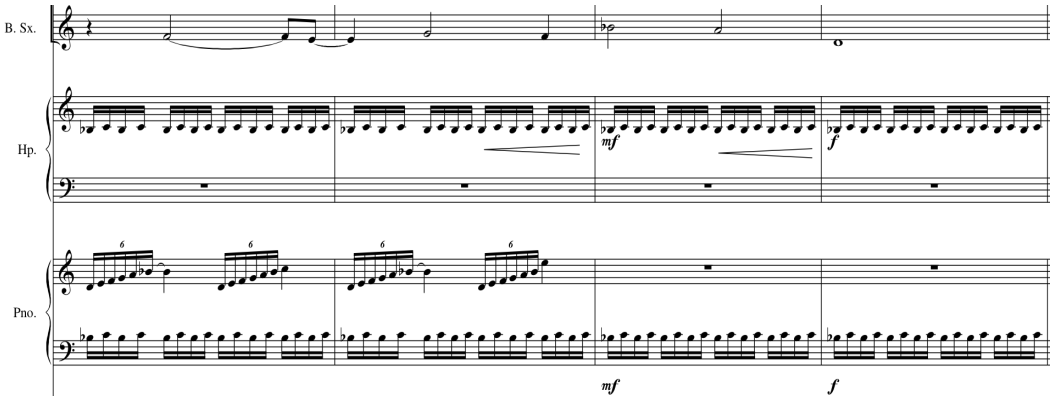

Figure 3.4 Slow Motion (mm. 57-60)

There are several instances of repeated notes. These notes should have dynamic direction, supporting the shaping of coinciding lines. For example, the eighth notes in the flute, oboe, clarinet, soprano saxophone, tenor saxophone, trumpet, and horn parts should intensify as they approach measure 60, similar to the crescendo notated in the low-reed and low-brass parts.

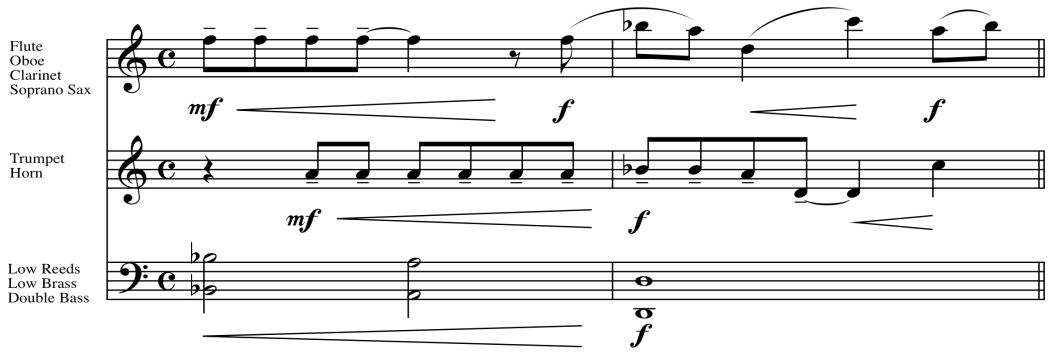

Figure 3.5 Slow Motion (mm. 59-60) – Suggested Dynamic Shaping

There are several unrelated tempo changes in Slow Motion sections.

Table 3.2 Slow Motion Tempo Markings

MEASURE	**TEMPO**
Measure 37	♩= 72
Measure 53	A Little Faster
Measure 64	♩= 52
Measure 68	♩= 72
Measure 80	♩= 52
Measure 84	Slower
Measure 325	♩= 72
Measure 330	♩= 82

These changes are immediate, without *accelerando* or *ritardando*. Because there is no noted relationship between each tempo, conductors will need to spend time internalizing

each. The conductor's ability to accurately establish each tempo directly affects the pacing of the work.

Battle Dance

In a battle dance, the krump dancers exchange brief, intense passages of improvisatory dancing. Each participant responds to the preceding dancer's challenge with the intent of overshadowing the opponent, demonstrating greater intensity and technical dancing abilities. McAllister composed the Battle Dance section in a similar fashion, pitting various wind sections and soloists against each other. Being careful not to "win the battle," or overtake another section, each voice must strive to match the intensity of the previous voice during these rapid, rhythmic exchanges. In measures 93 through 97 for example, the trumpet and horn sections exchange a series of eighth-note, two sixteenth-note rhythmic figures. The figure below is a portion of that exchange.

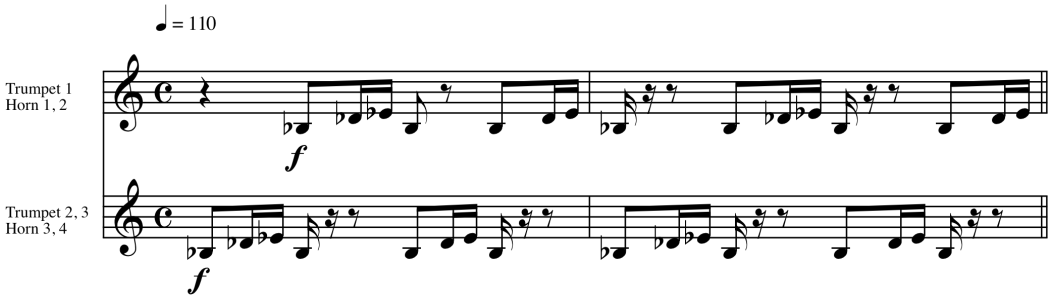

Figure 3.6 Battle Dance: Trumpet and Horn Exchange (mm. 93-94)

They should match dynamic levels and articulations to create seamless transfers in their traded statements, resulting in a single, continuous line.

Beginning in measure 99 and continuing throughout much of the Battle Dance, McAllister uses a prepared bass drum and a kick drum to create the effect of loud

subwoofers in the trunk of a car. The bass drum should have a thin sheet of metal over the head. This will require some experimentation, as the intended effect is to mimic the sound of large speakers in the trunk of a car.[6]

In measure 100, the trombones introduce a recurring theme in the Battle Dance.

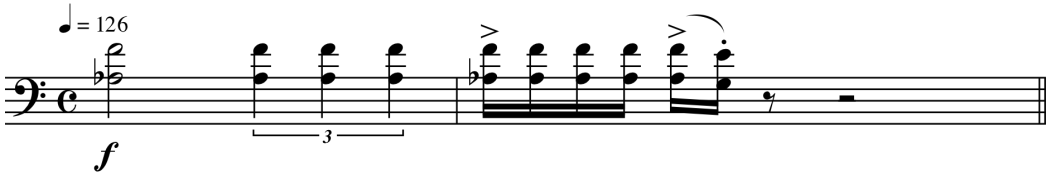

Figure 3.7 Battle Dance Primary Theme

Performers should crescendo through this figure toward the last note, creating a more horizontal performance despite the rhythmic orientation of this section. Playing in a more horizontal manner may assist in maintaining the brisk tempo through the technical passages as well as in the continuity of the very rhythmic phrases.

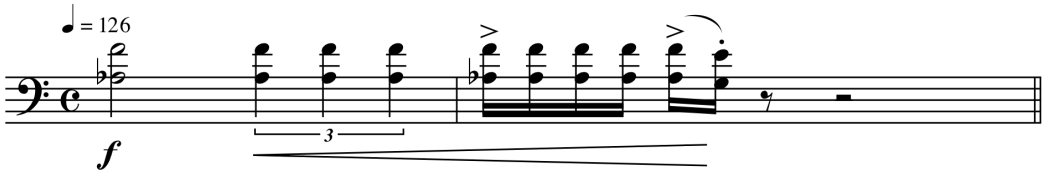

Figure 3.8 Battle Dance Primary Theme – Suggested Dynamic Shaping

McAllister uses syncopated canons to create a dialogue between the upper woodwinds and low reeds and low brass. The dialogue is effective only if those voices match dynamic levels and articulations.

[6] Scott McAllister, *KRUMP*, score, 2007.

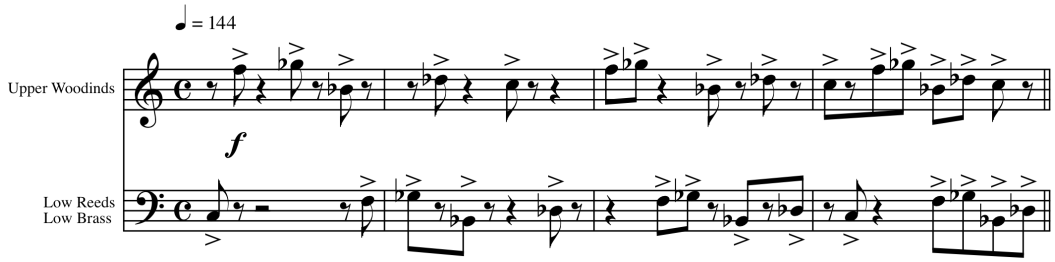

Figure 3.9 Syncopated Canon (mm. 237-240)

The trumpets and saxophones must also match dynamics and articulations during their sixteenth-note exchanges, even in their accompaniment relationships to the canons.

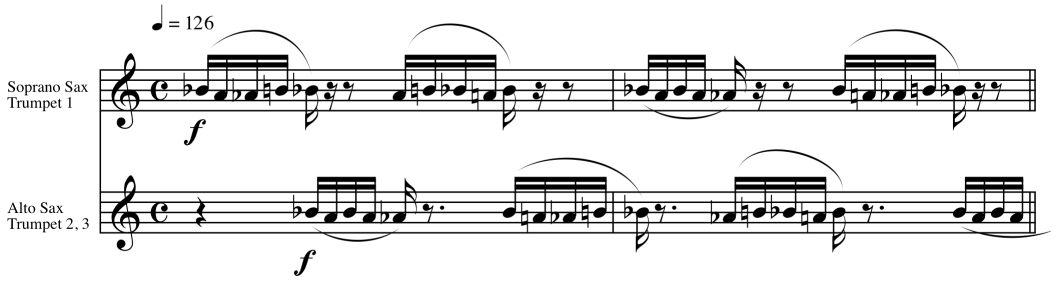

Figure 3.10 Battle Dance (mm. 245-246 reduction)

Precise metric placement is also critical to the successful performance of these rhythmic figures and the continuity of the divided lines.

There is an extensive section of solos and solis between measures 162 and 236. McAllister encourages the soloists to be very aggressive and assertive in this section.

> In the more aggressive parts of the piece, I don't like a perfect sterile kind of feeling, especially in the technical parts . . . like in the dancing part. I tell the students all the time, if I don't hear a squeak or a splat every now and then, you're not playing my music. I like people to feel like they're on the edge a little bit. I

like more of a performance with a little guts. Play a little louder and a little faster than you might usually play. I like those performances the best.[7]

He gives the soloists the option of playing the notated solo or improvising their own solos. Regardless of what the performer chooses to do, the solos in this section must conclude with the remaining ensemble members clapping, as notated in the score and individual parts. To provide a musical landmark that indicates where the ensemble should clap and to assist in the alignment of ensemble clapping, soloists that choose to improvise may adopt McAllister's notated solo ending comprised of the following rhythmic figures.

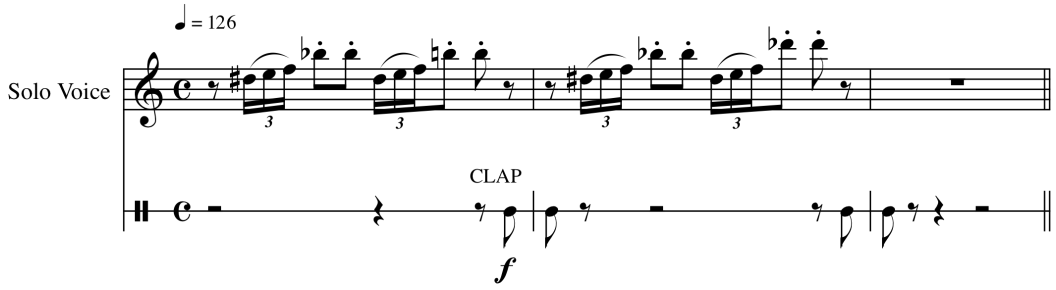

Figure 3.11 Notated Solo Ending

The conductor should monitor and adjust the dynamic level of the bass drum versus the wind solos and solis to ensure that the melodic line is audible. This is necessary especially at measures 185 through 191 as the bass drum is paired with flutes that are playing primarily in the lower register. The conductor may add an alto flute during these measures to assist with the projection of the flute line, but it must be played in the octave that is written.[8]

[7] McAllister, interview by Quintus F. Wrighten, Jr., 2011.
[8] Powell, KRUMP, *Teaching Music Through Performance in Band*.

McAllister frees the ensemble and conductor to make several interpretive decisions in this section. He encourages the ensemble members to take more risks in their solo performances, much like krump dancers do in the creation of their art. In these creative decisions however, the conductor and ensemble members must be sure to maintain intensity in dynamic levels and articulations throughout the section and strive to make each interpretive decision clear to the audience.

Summary

Each of the major band organizations has charged wind band conductors to elevate the status of the ensemble and develop a significant audience through the promotion of new compositions and high-level performances of works of serious artistic merit. Commissioning projects undertaken by band directors, band organizations, and various combinations of these have proven to be a major factor in bolstering the rate by which composers write for the wind band medium. Award-winning composer and composition professor, Scott McAllister, has benefited from many of these commissioning projects. In 2007, he was commissioned by a consortium of eleven university bands to write a major work for wind band. The result was *KRUMP*, premiered on October 14th, 2007 by the Pacific Lutheran University Wind Ensemble in Tacoma, Washington under the baton of Edwin Powell.

KRUMP is a single example from McAllister's compositional output in which he demonstrates his "middleamist" writing style, inspired by the plight of krump dancers in South Central Los Angeles. Using a varied formal structure, he employs various compositional techniques as an aural illustration of the dancers' creative expression of the unfortunate circumstances that inspire them.

In the Chorale, McAllister combines the fluidity of the *klangfarben* technique with poignant harmonies of added fourths, sixths, sevenths, and ninths to portray the reverent attitudes of the highly spiritual artists and the pain they experience in the mounting misfortunes in poverty, violence, and loss that befall them. While these blue notes exemplify a jazz influence in his writing style, functionally speaking, they serve to

move the Chorale forward as he manipulates the surrounding notes toward them instead of adhering to the traditions of chord resolution.

McAllister maintains the smooth lines in Slow Motion, but increases the rhythmic activity, emulating the krump dancers' elongated, fluid gestures at the onset of dance competition. The flowing melodic lines are wrought with non-chord tones as the dancers express their anguish in graceful motion.

Battle Dance, the most substantial and intense portion of *KRUMP*, depicts the competitive and aggressive aspect of krumping. Just as the dancers trade short, intensely physical segments of improvised dance, the melody is passed around rapidly for each instrumental section to demonstrate their skill. The dialogue is characterized by brief, highly rhythmic interjections by each voice. Borrowing a characteristic of the music that is typically heard when observing krump dancing, McAllister uses "prepared bass drum" to imitate the strong bass backbeat presence. With a thin sheet of metal vibrating on the head of the drum with each strike, he calls forth the idea of subwoofers rattling the trunk of a vehicle.

In closing the work, McAllister paraphrases the Chorale idea as a reminder of the dancers' plea for peace. However, he closes *KRUMP* with a gunshot-like effect, sounding the slapstick and signifying the continued struggle to overcome the violence that plagues the city.

As he infuses his works with popular, familiar elements, McAllister makes his music more accessible to a larger, more diverse audience. *KRUMP* is a single example of his seamless combination of traditional Western compositional techniques with extended jazz harmonies and improvisation while referencing the heavily rhythmic nature of

krump music. He continues to employ these compositional techniques in his other works, building a repertoire that reflects the many different musical genres and tastes of the American landscape.

Recommendations

During an interview with the author, McAllister stated that he felt a certain freedom while writing *KRUMP*.[9] He encourages that same freedom in interpreting this work. As with any granted freedom, there is a responsibility.

In preparing the Chorale, the conductor should also allow these harmonies to guide any tempo rubato, giving life and meaning to the extended harmonic structures within the progression. In order to make informed interpretive decisions, the conductor should spend time analyzing the harmonies of the Chorale and how they contribute to tension and release in this section.

The ensemble must maintain the fluidity of line and color shifts in the Slow Motion section. Take advantage of the numerous opportunities for dynamic shaping, giving direction to the notes emphasized through repetition, for example. Also, consider the non-chord tones in melodic lines and use them to assist in shaping the melody.

While the Battle Dance is characterized by competition, the conductor must encourage the soloists the match intensity and never "win the battle." While there are notated *solo*/*soli* passages, in this section, they are products of McAllister's own improvisation. Conductors are encouraged to allow the solo performers to enjoy the freedom of improvisation as well. The soloists should be sure, however, to end each solo with the notated solo ending and ensemble clapping to maintain the order of performance and organization of the work.

[9] McAllister, interview by Quintus F. Wrighten, Jr. 2011.

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APPENDIX A

Interviews with Scott McAllister and Edwin Powell

Interview with Scott McAllister

Quintus Wrighten (QW): Do you have any siblings? If so, are they musicians?

Scott McAllister (SM): Yes, I have an older sister . . . 3 years older than I am.

QW: Is she a musician also?

SM: No, not a musician at all . . . everyone else in the family.

QW: In my reading, it appears that your grandfather had a tremendous influence upon your musical development.

SM: Absolutely. Yes, he did.

QW: In what ways have you been able to balance your careers as a composer and teacher?

SM: I have 18 undergrads and 2 graduate students. It's a very big load at Baylor, so it's very difficult actually. I'm gonna shave my numbers down. I have an adjunct professor to help me with that load. To balance everything, I write constantly, during the days, at night, late at night. I spend my summers in Pennsylvania. I have a cottage up there where I do a lot of my writing for the year. That's where I wrote *KRUMP* for half the summer, up there. And, I'm a dad of two young boys, so they take a lot of my time too. I'm just very energetic and I try to just write as much as I can throughout the year. Especially, the summers are my most productive times. And I'm lucky here at Baylor. Baylor is trying to be a research university. So, all I do here is composition. So, I really teach 15 composition student lessons per week. All I do is my research, or writing, after that. So, I feel very blessed to be here.

QW: I want to jump just a little bit while this question is still fresh in my mind. Knowing about KRUMP and its popular infusions, did the setting in Pennsylvania influence your writing at all?

SM: No, it's pretty rural and it's in the middle of nowhere, up there in the woods. The big inspiration for me was the documentary, *RIZE*. It just blew me away. I was so inspired to write a piece for winds, especially, and to incorporate sort of a concerto for orchestra kind of thing for the wind band. Then, this *KRUMP* idea came and I thought it'd be great to have sections and soloists "killing each other off". So really, that movie, *RIZE* was my biggest inspiration. I saw that a few months before I went to Pennsylvania. I constructed the whole piece pretty much from the inspiration of that movie.

QW: Of the teachers that you've studied with, what are some specific lessons that you've learned with them that you still think about today when you compose?

SM: One of my first great compositional teachers was John Boda at Florida State. He was there for about 50 years. I was a clarinet performance major as a freshman. But, I was writing a lot of music. At that time, I was writing 12-tone music with a matrix. It was weird for a young composer to be doing that. So, I walked into his office. He had an open-studio policy. He was an apprentice for Georg Solti years ago. He opened my mind to studying Mahler scores and Beethoven up to what is being written right now. He was a big inspiration. He retired. I was floating around for about a year at FSU without a teacher and so I was writing crazy, aleatoric music and experimenting with everything. I finally had a really great teacher, Edward Applebaum. He looked at my scores and knew I had talent, but he knew I was lost. The first great lesson I ever had, he looked at my music and said, "What are you doing? This is a bunch of crap!" He finally made me

realize that I needed to concentrate on the art of composition with some discipline like I did with my clarinet playing. You know, you do your scales and all those things, but composition was more of a hobby. Not until I got serious about composition as a craft, is when things started happening. Then, when I went to Rice University, I studied with Paul Cooper; he was my main professor. That's when I honed my skills. I had a car accident in 1994, when my clarinet playing career was ended. I was playing second in the Houston Symphony and at the Shepherd School at Rice and doing composition at the same time. I discovered that I couldn't play clarinet anymore after this car accident. So, my career was ruined. That's when I really discovered my first year of my master's program. I dedicated myself 8-10 hours or more per day in composition, like I had with my clarinet. That's when things really started taking off . . .when I was in high school, a wonderful band conductor, Jim Croft, was very important to me. I won a composition contest years ago, in high school. He wrote me a letter saying, "Never forget about the band." From that time on, the band was very prominent in my mind, to write for.

QW: Well, we certainly thank Professor Croft for doing that. Now, we have your works for band and, hopefully, more to come!

QW: Are there composers who influence your work?

SM: Absolutely! When I was young, Mozart was my favorite. My grandfather was a big influence with me. When I would go to Pennsylvania in the summers, when I lived in Florida as a child. I would go to Pennsylvania, and they would take me to Chautauqua, New York. A lot of the members of the New York Philharmonic were there and they would do three concerts per week. From 7 years old on, I would watch all these amazing concerts and conductors. Then, I'd go back to my redneck days in Florida. Of the

composers I heard, Mozart was a big part of my life as a young child. Then, I got into my Bartok phase, my Mahler phase. Then in college, George Crumb, Corigliano, Schwantner [and] all those composers that were very successful in that time were composers that I just studied like crazy. Messiaen was a big composer in my growing years. I would analyze the *Quartet for the End of Time* and how to emulate those pieces. It wasn't until I finished college and got out of my doctorate and landed a job back in Florida where I suddenly realized: "Who am I as a composer? What is my folk music?" And that's where I wrote some of that stuff about X-Clarinet Concerto as my first kinda breakthrough piece. I was writing this male, white European, 19th century stuff in college because that's what you had to do to win things. It wasn't until I finished college that I decided I wanted to be a composer with my own voice.

QW: Why do you think you ever developed an interest in popular music? Was there anything in particular that led you in that direction?

SM: As a child, I was very interested in all types of music. But, I never thought it was a place I could go as a serious composer until I started teaching. I was teaching a music appreciation class at a small college when I was 25. I read a quote by Gershwin. It was something like: I'm an American composer and I need to write American music. And I started thinking, "What if Dvorak was living in America right now?" When Dvorak came to America, he couldn't believe that the composers weren't being influenced by their folk music like they were in Europe. That's how his New World Symphony came along. He used spirituals and Indian songs. So for me, I think my folk music is everything, all of that music that I grew up with: Led Zepplin…when I was older, Curt Cobain, rock, country music. There's so much choice. It's just unbelievable, being an

American composer, there's so much music around us. That's why I experimented with my *X-Concerto for Clarinet* and it just took off. I was no longer writing the "academic" music that I was before. I was incorporating inspirations, beats, and rhythms from music that I grew up with, and music right now even.

QW: How would you describe your compositional style?

SM: You know you have minimalist music with Philip Glass and [John] Adams, all those guys. Then you have maximalism which is everything serialized…Babbit and those guys. I feel like I'm a "middleamist", I call myself. Being a middleamist, I feel comfortable drawing techniques and inspirations from minimalist or maximalist music and world music. I feel like I'm kind of a parasite in a way. I still believe my music, like all great music, should have form and compositional technique, all those great things that make any kind of piece. Those are my goals. I've always said, "I'll be a 'middleamist' composer, but using Western compositional techniques."

QW: Would you say that there are recurring elements in your works?

SM: A lot of people say my music is very programmatic, which a lot of the pieces are…like *KRUMP* is programmatic. Some of my pieces are political. My piece called *Uncle Sam's Songbook* for mezzo-soprano, clarinet, and piano is very political. Most of the time, my music kinda tells a story. Compositionally, lately, I have a few pieces like *KRUMP* and *Xanadu*…I remember a lot of conductors saying that it would be great if the band world had some beautiful, quiet music rather than all loud and all of the stops out all the time. I've been told by a lot of conductors, like you guys, that you like my band pieces because they don't sound like a lot of other band pieces. I'm still not sure why that is yet. I won't analyze it because I don't want to write the same piece twice.

QW: Tell me about your compositional process in general. And how has this process been different than writing for an orchestral symphony, opera, or chamber work?

SM: Actually, my process is the same for all the pieces I write. I talk to my students about the "Four I's of Composing". Inspiration is my first "I". I usually don't have to look for it. Inspiration usually hits me. But, if I'm not inspired, my second "I" is Improvisation. I believe improvisation is key for me for writing any of my pieces. Actually, most of the music you hear, especially my clarinet pieces, even KRUMP, most of that material's by improvisation . . . first time down and that's the music you hear. If I'm in the zone, my improvisations are really what you see on the page. My third "I" is when I get all of my material from improvisation and my inspiration and I call it Infrastructure. That's basically the blood, sweat, and tears of having to put everything together. I do things like mapping. I take a big piece of paper and I map out my entire piece. So, it's all divided out on the page before I even really start writing the piece. I have my ideas on the piece of paper and I'll just map out the entire form of the piece. That takes the majority of the time. The last "I" is Illumination. That's basically when I have my rough draft. It's like taking a piece of sandpaper to a rough piece of wood. I just make small revisions and orchestrational-type things. Then, the piece is usually finished after that.

QW: Was there anything different about the process, when writing *KRUMP*?

SM: I felt a little freer in that piece. I might do a version someday to have a little more flexibility with some of the solos in between. But, I've been very pleased. That piece is being done a lot with ballet companies and dancers. So, right in the middle of the solos,

the percussion will keep going and the actual krump dancers will do about a 32-bar krump dance with the instruments.

QW: I've seen a youtube clip of that early on in my studies. I thought it was great to bring two elements of the arts together. That's certainly something I will consider in the future.

SM: Yeah, I was surprised. I did an orchestra version of this piece last year for Baylor University. That's done pretty well, but I like the band version the best.

QW: Are you generally able to predict accurately how long it is going to take you to finish a work?

SM: I'm really busy right now, so I have to have deadlines for myself. I have 4 premieres this year. I'm usually a pretty fast writer. Once I get started, it could be maybe a month on a large wind ensemble work, sometimes, just a few weeks of actual writing. So, thank goodness for my improvisation. I have a commission for a 45-minute to an hour-long clarinet concerto for next year, called *The Epic Concerto*. That might take three or four months for me to do something that big. Usually, I do put some deadlines. When I'm finished with a piece, I'm usually revising the other piece…revising and starting a new piece at the same time.

QW: So, you're pretty much writing year-round? Is that accurate?

SM: Yes, year-round. Yes. I'd like to take a break eventually, but it won't be any time soon. I love the wind ensemble world right now. I feel like striking while the iron's hot, but I don't want to wear myself out either.

QW: Did you start at the beginning and write straight through *KRUMP*? And, how did you know it was done?

SM: The chorale came first and I wasn't sure where that was going to go. The chorale was [written] at my piano, one-time improvisation, and I wrote it down by hand. Then, I got to the mapping stage. I decided I wanted it to come back again later. Then, I realized I wanted to have it in the dominant-ish area. So, when it comes back, I know it's horrible to tune that! Then, I was trying to figure out where those solos would go. Once I had that chorale, I knew the whole piece was going to be very fast to come. Usually with my pieces, I have to have really something big and concrete, then the whole piece kinda writes itself.

QW: When did the commission for *KRUMP* come in?

SM: Ed Powell at Pacific Lutheran University started the consortium for that in the summer of 2007.

QW: When did you begin *KRUMP* and when did you complete the writing?

SM: I started in June. Everything was done and turned in early August.

QW: Wow! That's a quick turn around! That's refreshing and it's very different that you get your ideas out that quickly.

SM: Yeah, I had to give up on being a perfectionist! Nothing is going to be perfect when I try to get my ideas out. Usually, my first ideas are my best ideas.

QW: Do you see a large, full ensemble playing this work, or do you see one on a part?

SM: I'd like to see it someday one on a part, but I wrote it as a full symphony band piece. It has to have that power. I thought about doing a chamber wind version. Use the chorale, but use different music outside the chorale, do more of a chamber version. [I]

thought it might work better with the dancers because there's usually not enough room on the stage. So, I might do a "*KRUMP II*," a chamber version of *KRUMP* some day.

QW: Describe the popular elements in *KRUMP*.

SM: Basically, some of those ostinato patterns. Like most of my pieces, I'm influenced by some of the rhythms. I try to emulate the general rhythmic activity. It was the movie and the connection with the African dances that they were referring to in slow motion. I have an Indonesian piece called *Ketchak*. I have a lot of African rhythms in those. So, I kinda created my own. Obviously, I'm not African-American, but I was so inspired, I don't feel like you need to be as a creator. I just really felt for the community and for this dance. When I was in elementary school, from 2nd grade through 6th grade, I was the only Caucasian kid in the entire school. I had a lot of great influences during that time. I had a lot of great friends and great families that I'd hang out with. Right before *KRUMP* before I moved here to Texas, I wrote a piece called Cannonball Concerto for saxophone. My neighbor was Nat Adderley, Cannonball's brother. He would invite me to parties. Bill Cosby would show up and the whole gang would be there. Soul jazz would be going on. I would just sit in a corner and observe this incredible music and spirit. That's really where some of those influences came from in *KRUMP* also.

QW: In my treatise, I will be doing a practical analysis of *KRUMP*. In other words, my main priority is to provide information to the reader that will help him or her in their rehearsal preparation. What kinds of things should I be looking for when I am devising a paper that will help people study this?

SM: The chorale is the central part of the piece. It's almost like a tuning piece. There's a lot to learn…it's a good teaching moment. In the more aggressive parts of the piece, I

don't like a perfect sterile kind of feeling, especially in the technical parts…like in the dancing part. I tell the students all the time, if I don't hear a squeak or a splat every now and then, you're not playing my music. I like people to feel like they're on the edge a little bit. I like more of a performance with a little guts. Play a little louder and a little faster than you might usually play. I like those performances the best. I like all my pieces to not sound like everybody else's performances. Whoever is conducting and whoever is performing, can put their own souls into the piece to give it a fresh performance every time it's heard. That's something I'm very excited about.

QW: Well, that makes perfect sense, considering where KRUMP is going and what it's trying to convey. It's about that individual expression, in terms of dance. So, that makes great sense.

SM: Yeah, in the score, I wrote in by hand that the instrumentalists can improvise for as long as they want. Nobody's ever done that!

QW: I have to admit I did not do that either! Since it was a "graded" performance, I was a little "careful".

SM: A lot of people can't improvise, so they have a hard time letting themselves go. Our band concerts have turned into very serious concerts. So, it would be hard to find a venue for that.

QW: Are there specific overall harmonic/melodic ideas that we should know about?

SM: The chords in the chorale . . . it's really I-V-I, with V-IV-iii-ii-I toward the end. It's just centered about E-flat. Then of course, when the chorale comes back again, we're in the dominant B-flat side. Then, in the coda to the end, we're back to E-flat. I love bringing back that chorale right at the end. The entire audience feels like, "Here comes

the chorale one more time." Then, I just chop everybody's heads off. So, other than that, it's pretty much a I-V-I progression over thirteen minutes. Those ostinato patterns are kinda based in the E-flat-ish area, but not really tonal.

QW: Of the performances that you've heard, do you have any suggestions or requests for conductors and ensembles that are preparing your work?

SM: Sometimes, the chorale sections are a little too slow. Sometimes, the conductors get a little too involved in the ethereal part of it and forget that wind players are playing. I didn't put any accelerandos or anything like that, but I like a little personal movement…whatever the conductor is feeling. Feel free to move those chorales and stretch them a little bit, forward and bringing back. Sometimes, the conductors will stick right to the actual metronomic tempo and they won't move from it. It works okay like that, but it can be much more musical most of the times when I hear those chorales.

QW: That's wonderful to hear! I'm glad to hear that from you because, in my interpretation of the chorale, I use the harmonic language to guide where I go in terms of tempo. So, the 4ths and 6ths, I use those moments to stretch back or when the harmonic activity picks up with low brass interaction with the upper woodwinds, I pick up the tempo to go along with the energy.

SM: Perfect! Great! Yeah, *exactly* what I want!

QW: How many years ahead are you with commissions?

SM: About two years. But, there's flexibility within that. I like to write at least one wind ensemble work per year. I just had a premiere of my latest wind ensemble work at CBDNA a couple weeks ago. I don't have another one coming up, so it's nice because of

all of these other pieces I'm working on. If another wind ensemble piece comes along, I like to make room for those pieces.

QW: What is the name of the work that you just had premiered?

SM: It's called *Music from the Redneck Songbook II*. There's an orchestra one called *Music from the Redneck Songbook*. This is a whole different piece for wind ensemble. It's basically inspirations from my childhood, my demented childhood. There's a movement inspired by a tractor pull. It's crazy. I think it's on youtube now, the performance of that. I think it's Texas State. Their performance is on there. It's a fun piece.

QW: Has it been released yet? Is it out and available to everyone?

SM: Yes. The music is available now, since it's been premiered. Baylor University is recording that. They're doing their premiere next week in Dallas. Then, they're recording it a month after that. There are four movements to the piece. Two middle movements that are really pretty movements that are kind of *KRUMP*-inspired.

QW: Have you ever had difficulty meeting deadlines with commissions?

SM: Knock on wood, not so far. I've been very lucky that the ideas keep coming.

QW: Understanding that commissioners typically request a work for a specific ensemble or instruments, are you ever given stylistic stipulations as well?

SM: Usually, just duration. My best compositions with conductors or people commissioning just say, "We don't want you to listen to any band pieces. We want you to be yourself. Nothing more than 15 minutes." or "Can you give us something that is 5 minutes to 8 minutes?" I don't mind those kinds of parameters. That's fine. But, if

someone comes in and says, "I really want you to work in this song or this tune?" or "Can you write another Black Dog?" Then I'll say, "No, I can't do that."

QW: So with KRUMP, you weren't given any stipulations at all? Just duration?

SM: Yeah, just the duration. Exactly. And I worked especially with Ed Powell. There's usually one person I work with and I'll send fragments to and say, "Hey, what do you think about this?" So, I love the interaction with conductor or commissioner. For me, that makes the piece even greater, when you have that communication. I like to hear recordings of the band in a previous performance. I ask every commission group, "What are you strengths? You can put your own signature on this piece." If you have a great brass ensemble or great trumpet studio, I really like to feature that.

QW: Being around CBDNA, ABA, and NBA folks, you know that there is an ever-increasing effort by wind ensemble conductors to commission top-shelf composers like yourself to write for wind ensemble. Have you ever turned down any commissions?

SM: Just a few, yeah . . . not turn them down, but put them off. I was working on *Freebirds: Double Concerto for Two Clarinets* last year and it was taking a little more time than I thought. It was a grade 4/grade 5, which I'm very interested in writing younger band pieces because I grew up in those bands. There's not a lot of really good music for grade 4 and grade 5 pieces. So, I'd like to do some more of those, but I have to put those off usually.

QW: I'm sure that the younger band conductors would appreciate having those sorts of pieces available to the students with those sorts of popular elements. I was a middle school band director for three years before I started this degree. There are times when it is difficult to get the students to latch onto some of the works that are available to them

that are quality works. So with a composer like yourself that infuses the works with popular elements makes it all the more attractive for younger students.

SM: That's one of my goals for the next couple of years…to write one grade 4-ish piece in my kind of style. That's hard to do. You have to know those instruments really well. I was a band director for a year when I was at Florida State.

QW: How do you view the band world in general, and what advice would you give to us in the field to help propel the wind ensemble to the level of respect of orchestras?

SM: I think we're almost at the height of this incredible crescendo, an explosion of new music for the band. You think of John Mackey and all those good friends of mine, they're writing all this music and self-publishing. I think it's getting close to a climax of "faster, higher, louder" kind of music, where everything at concert has to be 3 or 4 premieres constantly. I think, hopefully in the next 5 years or so, you guys [band directors] can finally decide what are the core pieces from the last 10 years that are going to really make it . . . that are worth playing, performing more than just one time or even five times, rather than what's the new next thing. I talk to a lot of band directors about this. I don't want to play myself out, for sure. I think some composers are playing themselves out. You hear one piece of a certain composer and then, three pieces later, it's just like the other piece. It's more about the money than about the music. I talk to my students about that. They see me being very successful and doing well with my publishing and they want to jump on the bandwagon. No pun intended, but they want to jump on that. I still say that a good piece is a good piece. You have to find your own voice. Band directors really have taken over the orchestra world, basically. You and me wouldn't believe twenty-five years ago that William Bolcom or John Corigliano would

have written a symphony for winds. Corigliano's *Circus Maximus* was a $150,000 commission that Jerry Junkin got all the money for! For me, that was a big, killer moment for the wind band. I'm not sure where it's going to go from there, but a lot of highly-respected composers are writing now, and have been writing for the last 10 years, for the band. When I was in college in the late 80s and early 90s at Florida State, Ellen Zwilich wrote a symphony we commissioned from her and Gunther Schuller and some composers like that. That was very new territory for the band. I think it's going to be a turn around. Orchestras are going under now. They're not having seasons next year, but the band world is just exploding. And it's because the orchestras have not embraced John Mackey and myself and other composers. We're putting all of our energy with you guys because we're getting that great feedback. I'm hoping that maybe a little more chamber wind stuff can start happening during these [band] concerts with these big wind pieces. Composers like me and John Mackey can maybe make things a little bit smaller, a little more intricate, a little more chamber-like to show some of the young students that there are a lot more different colors and different forms you can use with twenty players or eighteen or even eight, rather than everything being so movie-like.

QW: In general, what do you wish conductors would spend more time with when rehearsing your works?

SM: Intonation is probably the most important part for me. I don't mind a wrong note or two, but if the chords are way out of whack it's distracting. Most conductors do a really good job with my music. They see the big picture of the piece and are usually very well-rehearsed.

QW: Do you have any works of yours that you consider favorites?

SM: I don't usually listen to a lot of my pieces when I'm done. I usually just go to the next piece. I don't know. I guess as a clarinetist, I think I would say my X-Clarinet Concerto is still very true. It was my first kinda "coming out" as a composer, a style that started everything.

QW: You mentioned earlier in our interview that you have a new clarinet piece that you're working on. Do you have any other new works coming soon?

SM: That's the biggest piece [clarinet concerto] on my plate right now. I just finished a concerto for double bass and orchestra that's done really well. That actually was nominated for a Pulitzer. I don't think it will win it, but I'm real excited about that. JoAnne Falletta (music director of Buffalo Philharmonic Orchestra) . . . it was her 100th premiere, so that was a wonderful honor. The piece that I think is going to take me through the summer is this clarinet work. Then, probably another band piece after that, if something materializes.

QW: Well, that's all that I have for you today. I really appreciate your time. I know that you're very busy, as you described to me earlier with that bustling studio of yours. Again, thank you so much for work for wind band. We are all very grateful.

SM: I'm honored that you're doing this. I really am. This is very nice.

QW: I will be in touch with you again very soon.

SM: Cool! It was nice to meet you.

Interview with Edwin Powell

Quintus Wrighten (QW): How did you come to know Dr. Scott McAllister's music?

Edwin Powell (EP): I learned of McAllister's music while attending the CBDNA National Conference in 2006. The University of Kentucky played *Black Dog.* I was immediately struck with how he captured the essence of the original Zeppelin piece without any real, overt quoting.

QW: What were you previous experiences with McAllister's music prior to *KRUMP*?

EP: None. I had never performed any of his works before and the only original (non-concerto) for concert band I knew of before that was *Divertimetal.*

QW: How did you get to premiere the work?

EP: As the organizer of the consortium, I took the honors of the premier.

QW: What was your initial impression of the work?

EP: My initial impression was that I loved the chorale sections and the manner in which the suspensions resolved upward. I loved the effect of the "Prepared Bass Drum," and I thought the relentless energy of the work was truly wonderful.

QW: What are some problem areas that you encountered in the preparation process?

EP: Pitch during the slow music and the individual solos are the most problematic parts. Then overall, the pacing of the work . . . Some people have said that the material is over-worked but in order to have the impact at the end, it needs the time it takes. The tempos are critical. Too slow and it bogs down. Too fast and it becomes too loud and frantic.

QW: Are there any specific rehearsal suggestions that you would offer to conductors/ensembles that are preparing the work for performance?

EP: Pay close attention to tempo and balance. Don't get too bogged down in the technique of each passage, instead work to capture the energy of the music. But above all, strive to make the music dance. Spend some time tuning the cadence points of the chorales.

QW: In the recording that you shared with me, I noticed some rubato in the *klangfarbenmelodie* areas. What drove those decisions?

EP: Yes. I felt that stressing the suspensions via a little rubato made the music cry out and give a sense of yearning for a better life.

QW: Are there any specific interpretive suggestions that you would offer to conductors/ensembles that are preparing the work for performance?

EP: Yes, watch the movie *RIZE* (2005) by David LaChapelle. In fact, play it for your entire group if you can. The movie will contextualize the parts, especially the movement and stops and starts. They emulate the motion in the slow and super slow motion stuff. It will also get you into a good frame of mind and stress the tragedy of the plight of the dancers. The slow music represents their spirituality, the softer, fast music represents their slow motion dance, and the hard-edged, fast music represents battle dancing with all the attitude and violence, knowing that it all is used to stay away from the rampant gang violence of the Compton and South Central LA areas.

APPENDIX B

Program Notes for Selected Wind Band Works

Black Dog: Rhapsody for Clarinet

Black Dog is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song *Black Dog*. The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with the pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, "*Stairway to Heaven*" gesture. The last section of *Black Dog* concludes with a "head-banging" ostinato pattern that leads to the final fiery cadenza.

Diverti*Metal*

DivertiMetal is a work that is inspired by heavy metal and classic rock music. The work is divided into three movements. The first movement is an exploration of changing colors and timbres within the ensemble, which rides on multiple sixteenth note ostinato patterns. The second movement is slow and reflective and is perceived as a "calming before the storm." The last movement begins with a "rock concert" introduction and quickly moves into a driving, head-banging journey. A fragment from the first movement is stating again but in a much faster tempo. The final section of the third movement emulates the end of a hard rock song with a dramatic statement of the main theme and pyrotechnic percussion "licks".

KRUMP

Much like breakdancing was a benchmark of inner-city culture in the 80's, a dance movement called krumping is creating its own subculture among teens in Los Angeles neighborhoods such as Compton, South Central, and Watts. Informed equally by hip-hop, African tribal rituals, pantomime and martial arts, krumping is a frenetic, hyper fast-paced dancing style. Dancers gather in school grounds, parking lots, and yards to perform and "battle dance" each other; participants are typically vocal opponents of violence, thus making the krumping scene and alternative to the gang wars that plague the areas where krumping is popular. Theatrical face paint is also worn by the dancers, which gives krumping its other moniker, "clowning."

Krump is an acronym for Kingdom Radically Uplifted Mighty Praise. It is a dance form that was pioneered by Tight Eyez (a.k.a. Ceasare Willis) and Lil' C along with a group of others, namely Big Mijo, Slayer, and Hurricane. It is an aggressive and spiritual dance form of dance with Christian roots. Its movements include Chest Pops, Stomps, Armswings, Syncs, Puzzles, Bangs, and Kill-Offs. There are supposedly three levels to krumping: Krump, Buckness, and Ampness.

This work is inspired by krumping. Fast and fiery music is juxtaposed with free, hymn-like, ethereal slow sections, while instrumental groups and soloists in the ensemble get a chance to "krump," emulating the energy and passion of this dance.

Love Songs

Love Songs is a work inspired by three different types of love. *Agape*, also called parental love, is one of several Greek words translated into English as love. Many have

thought that this work represents divine, unconditional, self-sacrificing, active, and thoughtful love. Although the word does not have specific religious connotation, the word has been used by a variety of contemporary and ancient sources, including Biblical authors and Christian authors who explain that this love is the greatest love.

Philia is the brotherly love, a love of friendship and one's love and dedication to a profession. This movement was especially inspiration to the composer and inspired by Philip Wharton, who was McAllister's high school band director.

Eros in Greek mythology was the primordial god of physical love, beauty and chaos. The music emulates fast, wild, and disjunct gestures along with a 12-tone theme McAllister used in many works during high school and early college. This work is one movement starting with Agape music, Philia, Eros and back to Agape.

Music from the Redneck Songbook II

Music from the Redneck Songbook II is a multi-movement work inspired by the composers' childhood memories of growing up in the south. The first movement, *Full Pull*, emulates the mechanical precision and power of a tractor pull. A "full pull" means when a tractor or other vehicle pulls a given amount of weight to the finish line.

The second movement, *In the Pines,* is inspired by the southern folk song "In the Pines" that the composer used in his clarinet concerto *X* and also many other artists have used this tune including Kurt Cobain and Muddy Waters. This movement is in variation form and portrays the story of a mother who found her son's head deep in the piney woods near a railroad track, but never found his body.

Wilt, the third movement is inspired by the oak wilt disease that has devastated many of the great live oaks in the south. Once the tree gets the fungus it shuts its root system down and by doing so kills itself. An optional pedal steel guitar is used in this movement and the Hank Williams (senior) song, "I'm So Lonesome I could Cry" was a particular influence on this movement.

The last movement *Cage Match* is inspired by the old WWF wrestling league in the 1970's and early eighties. The legacy of Rick Flare (Nature Boy) and Dusty Rhodes in a match where a cage is placed over the ring was one of the earliest memories of the composer. The beginning fanfare emulates the over-the-top, flamboyant entrance that Ric Flare would do before a match. Dusty Rhodes was known for his ending blow, the Bionic Elbow move, which the composer uses the first four notes from the old seventies television series, The Six Million Dollar Man to portray this move musically.

Popcopy

Popcopy is a work in three movements that is inspired by famous catchphrases. The work's title in itself is also a catchphrase from a Dave Chappelle skit that deals with a local copy center, to which every composer can relate. The first movement, "More Cowbell!," is based on the popular "Saturday Night Live" skit featuring Will Ferrell as a fictional cowbell player for the band Blue Öyster Cult. Ferrell's character, Gene Frenkle, fervently tells the band that since there are no songs that feature the cowbell, he would be doing a disservice to himself and the band if he didn't "play the hell out of this" cowbell. The producer then coins the famous phrase: "Guess what?! I've got a fever, and the only prescription is… more cowbell!" In this movement, four cowbell parts surround the band

to emulate the struggle of balance between the band and the cowbells, but the cowbells also help in keeping the band together during complex rhythmic sections.

The second movement, "One Time at Band Camp," is a catchphrase from the movie *American Pie.* The character Michelle Flaherty is an eccentric nerd who tells many annoying stories about her experiences at band camp. The character in the movie plays the flute, so a flute soloist is featured. This movement portrays reminiscences of summer love found and lost.

"Serenity Now" is inspired by an episode from the final season of "Seinfeld." George's father, Frank Costanza, is advised to say "serenity now" aloud every time his blood pressure is in danger. Instead of calmly saying the phrase, Frank yells it each time. The character Kramer also uses this catchphrase, but when he finally has a mental meltdown, he discovers that saying this phrase only makes things worse. Like the episode itself, the music deals with the line between sanity and insanity with at least four other story lines going on at the same time. There are multiple band quotes scattered in the music (shrouded tributes to Holst, Hindemith, and Sousa), aleatoric and non-metered sections, and a schizophrenic form to this final movement.

XANADU

Xanadu was commissioned by The Florida State University College of Music for the grand reopening of the Ruby Diamond Concert Hall and the 100th anniversary of the College of Music. *Xanadu* is a work inspired by the 80's, the era in which the composer attended Florida State University as an undergraduate performance and composition major. Like this composition, the 80's move with the same title is inspired by the poem

Kubla Khan by Samuel Taylor Coleridge. The poem was an opium-influenced dream describing a stately palace. This work is influenced by the 80's hip-hop culture, TV themes and other pop culture music of the late 70's-80's. The first three notes of the 80's song *Xanadu* play an important thematic role in the work. This work also has an optional Turntablist (DJ record scratching) part for the percussion.

APPENDIX C

Instrumentation Requirements for Selected Wind Band Works

DivertiMetal INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe
Bassoon
B-flat Clarinet 1
B-flat Clarinet 2,3
Bass Clarinet
B-flat Contrabass Clarinet
Contrabassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

B-flat Trumpet 1
B-flat Trumpet 2,3
Horn in F 1,2
Horn in F 3,4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

PERCUSSION INSTRUMENTS

Timpani

Percussion 1
Vibraphone, Xylophone, Hi-hat, Medium Suspended Cymbal, Large Suspended Cymbal

Percussion 2
Marimba, Glockenspiel, Snare Drum, Xylophone, Tom-toms (second set)

Percussion 3
Vibraphone, Chimes, Sizzle Cymbal, Tom-toms (main set)

Percussion 4
Marimba, Vibraphone, Large Suspended Cymbal, Bass Drums (2 small, 2 medium, large)

XANADU INSTRUMENTATION

Piccolo
Flute 1,2
Oboe
Bassoon
B-flat Clarinet 1
B-flat Clarinet 2,3
Bass Clarinet
B-flat/E-flat Contrabass Clarinet
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

B-flat Trumpet 1 (Flugelhorn Solo)
B-flat Trumpet 2
B-flat Trumpet 3
Horn in F 1,2
Horn in F 3,4
Trombone 1
Trombone 2,3
Bass Trombone
Euphonium
Tuba
Double Bass
Piano (double on Electronic Keyboard, 80's keyboard patch)
Harp

PERCUSSION INSTRUMENTS

Timpani (also plays Flexatone)

Percussion 1
Vibraphone 1, Thunder Sheet, High Bongo

Percussion 2
Vibraphone 2, Glockenspiel, Large Suspended Cymbal

Percussion 3
Marimba, Xylophone, Crotales

Percussion 4
Hi-hat, Large Bar Chimes, Large Bass Drum with sheet metal and chains over the head (Play from underneath. It should sound like speakers in the trunk of a car.), Large Tom

Percussion 5
Loud low/medium Kick Drum, (may be played by stick/mallets instead of foot pedal), Small Triangle, Brake Drum

Percussion 6
Turntablist (optional)

Love Songs INSTRUMENTATION

Piccolo
Flute 1,2
Oboe
Bassoon
B-flat Clarinet 1
B-flat Clarinet 2,3
Bass Clarinet
Contrabass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

B-flat Trumpet 1
B-flat Trumpet 2
Horn in F 1,2
Horn in F 3,4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba

Double Bass

PERCUSSION INSTRUMENTS

Timpani

Percussion 1
Vibraphone 1, Xylophone, Crotale, Taiko Drum or Field Drum (Low Sounds)

Percussion 2
Marimba 1, Large Suspended Cymbal, Crotale, Tom-toms

Percussion 3
Marimba 2, Crotale, Snare Drum, Hi-hat, Large Suspended Cymbal

Percussion 4
Vibraphone 2, Crotale, Congas

KRUMP INSTRUMENTATION

Piccolo
Flute 1,2
Oboe
Bassoon
E-flat Clarinet
B-flat Clarinet 1
B-flat Clarinet 2,3
Bass Clarinet
Contrabass Clarinet
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

B-flat Trumpet 1 (Flugelhorn Solo)
B-flat Trumpet 2,3
Horn in F 1,2
Horn in F 3,4
Trombone 1
Trombone 2,3
Bass Trombone
Euphonium
Tuba
Double Bass

Piano
Harp

PERCUSSION INSTRUMENTS

Timpani

Percussion 1
Vibraphone 1, Glockenspiel, Xylophone, Large Suspended Cymbal, Hi-hat

Percussion 2
Vibraphone 2, Tom-toms

Percussion 3
Marimba, Tom-toms

Percussion 4
Large Suspended Cymbal, Kick Drum

Percussion 5
Bass Drum with sheet metal over the head (It should sound like speakers in the trunk of a car.), Slap Stick

Music from the Redneck Songbook II
INSTRUMENTATION

Piccolo
Flute 1,2
Oboe
Bassoon
E-flat Clarinet
B-flat Clarinet 1
B-flat Clarinet 2,3
Bass Clarinet
Contrabass Clarinet
Contrabassoon
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

B-flat Trumpet 1
B-flat Trumpet 2,3
Horn in F 1,2
Horn in F 3,4
Trombone 1
Trombone 2,3
Bass Trombone
Euphonium
Tuba
Double Bass

Piano
Harp

PERCUSSION INSTRUMENTS

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

APPENDIX D

Reference List of McAllister's Works for Large Instrumental Ensemble

Works for Orchestra

American Pie 12'
First Place - Fresh Ink 2000
Commissioned by The Jacksonville Symphony

Aquillae 8'
ASCAP Fellowship Winner
American Composers' Orchestra, New York City, Dennis Russell Davies

Concerto for Double Bass (2010)

In Silent Thunder 4'
For String Orchestra
Rhode Island Symphony, Larry Rachleff, Conductor

KETCHAK 10'
Federation of Texas Orchestras

KETCHAK II
I Musici de Montreal

KRUMP 17'

Music from the Redneck Songbook I 8'
With Mandolin, Banjo, Hammered Dulcimer and Steel Guitar
Commissioned by the Ithaca College Symphony

Polango Concerto
John Hunt, Bassoon, Eastman School of Music
John Ferrillo, Boston Symphony

Serenade 10'
String Orchestra
Commissioned by the Midway ISD combined orchestra program

Tarkus 15'

Trombone Concerto
Brent Phillips, Trombone, Harrisburg Symphony

X-Concerto for Clarinet and Orchestra 15'
Commissioned by I Musici de Montreal—Charles Neidich, Clarinet

Works for Wind Ensemble:

Black Dog 12'
Commissioned by The Florida State University

Concerto Cannonball

Concerto for Rascher Quartet and Wind Orchestra (2003) 20'
Commissioned by the Rascher Quartet

Diverti*Metal* 12'
University of Texas, University of Iowa, Dallas Youth Wind Orchestra, Baylor University

KRUMP 15'

Love Songs 11'

Music from the Redneck Songbook II
CBDNA Consortium

Pop Copy 14'

Soarings 10'
Premiered at MENC National Convention, Las Vegas
James Croft, Conductor

Xanadu 10'
Commissioned by The Florida State University

X-Concerto for Clarinet and Wind Ensemble 15'
Commissioned by The University of Nebraska-Lincoln

Zing 5'

Works for Chamber Ensemble/Vocal

Bassoon Quintet 15'
Bassoon and String Quartet
Mark Sfozini, The Florida Orchestra

BlingBling 10'
Clarinet and Piano
Commissioned by Buffet

Cannonball Concerto 15'
Concerto for Alto Saxophone, Percussion, and Piano

Devil Sticks 5'
Clarinet Quintet (E-flat and 3 B-flat and Bass Clarinets)

Freebirds 15'
Double Concerto for Two Clarinets
Commissioned by Robert Spring

Funk 10'
Clarinet, Violin, Piano
Commissioned by Stratta

In Silent Thunder 12'
Soprano, Violin, and Piano
Florida Southern College New Music Ensemble

Kabod 12'
Flute, Clarinet, Violin, Cello, Piano, Percussion, Korg Triton

L.A. Requiem 15'
Soprano solo, Clarinet, Two Violins, Viola, Cello, and Chorus
United States New Music Ensemble, Florida
Mass Choir of Texas Colleges, Houston

Nine Bagatelles 15'
Clarinet, Cello, Piano
Winning Composition, Houston Da Camera

Octaphonica 6'
Trumpet Ensemble (2 Picc., 2 Tpt. In C, 2 Cornets, 2 Flugelhorns)
Commissioned by the Baylor University Trumpet Ensemble

Pistol Packin' Momma 10'
Alto Sax, Violin, and Piano

Screaming Azaleas 12'
Soprano, Flute, Clarinet, Violin, Cello, Harp, Percussion, and Piano
Winner of the Ladislav Kubik International Prize in Composition

Silverings 10'
Brass Quintet
Commissioned by Florida State University

Stratta 15'
Trio for Violin, Clarinet, and Piano

Uncle Sam's Songbag 12'
Mezzo-Soprano, Clarinet, and Piano
Commissioned by The Florida State Music Teachers Association
"Florida Commissioned Composer of the Year" Award

While She Sleeps 8'
Cello and Piano
Derrik Adkins, Juilliard School

With Growing Wind and Tide 10'
Woodwind Quintet

X3 15'
Commissioned by the Verdehr Trio

Solo Works

Four Preludes on Playthings of the Wind 10'
Solo Clarinet
David Peck, Principal, Houston Symphony

Nothing Gold Can Stay 10'
Solo Piano

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